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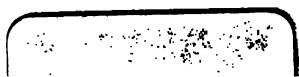
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THE
QUANTITY AND MUSIC
OF
THE GREEK CHORUS
DISCOVERED.

BY
THE REV. W. WILLIS MOSELEY, A.M. LL.D.

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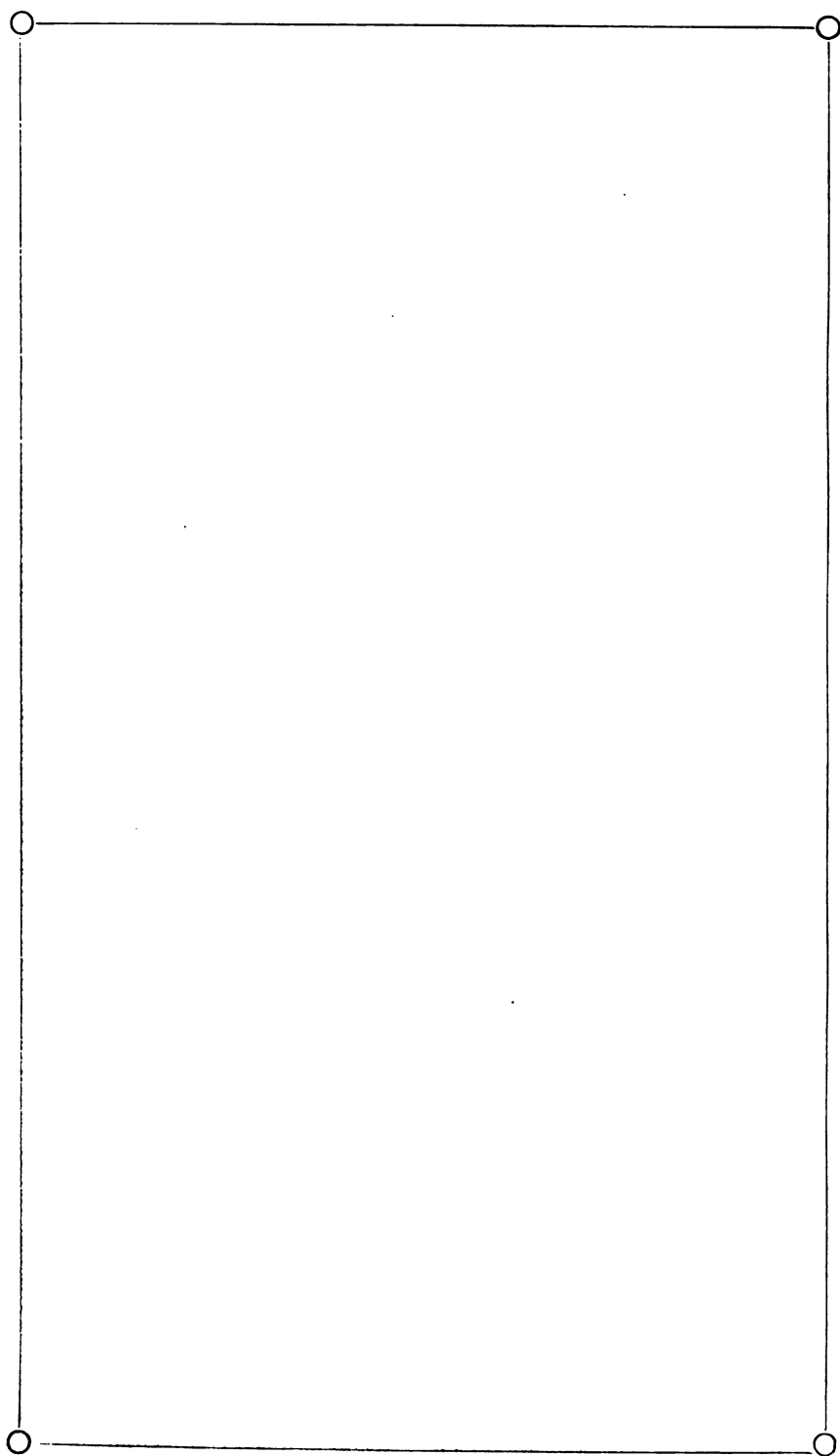
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THE QUANTITY AND MUSIC
OF
THE GREEK CHORUS.

THE Choruses of the Greek dramatic writers are among the most obscure peculiarities of ancient literature^a.

At first the Chorus constituted the chief part of the performance of the Greek stage; but at last it sunk into a despised appendage. "It is curious," says Twining, "to trace the gradual extinction of the Chorus. At first it was all; then relieved by the intermixture of dialogue, but still principal; then subordinate to the dialogue; then digres-

^a Aristotle's Treatise on Poetry, by Twining, p. 158.

sive, but still connected with the piece ; then borrowed from other pieces at pleasure ^b.”

But although the Greek Chorus continued for many centuries to afford theatrical amusement to the inhabitants of that once great but fallen country, we, and our fathers before us, have been for nearly two thousand years ignorant of the *measure, music*, and original manner of performing it ^c.

To untie this Gordian knot, to cast a ray of light upon this dark subject, to explain the things which past ages have found inexplicable, are bold but not presumptuous undertakings.

Choral odes were at first common to the comic and tragic performances of the Greek stage. Τραγῳδία τὸ παλαιὸν ἦν ὄνομα κοινὸν καὶ πρὸς τὴν κωμῳδίαν ^d. “Constat sane primis temporibus ignoratum fuisse discrimen inter Tragœdiam et Comœdiam ^e.”

^b “Erat multiplex officium chori, interdum consolatur, aliquando luget, simul reprehendit, præagit, admiratur, judicat, admonet, discit ut doceat, eligit, sperat, dubitat, &c.” *Scaliger*.

^c “Modern critics have never known what to make of the Chorus ; and this is the less wonderful, since even Aristotle comes to no satisfactory conclusion on this point.” *Greek Theatre*.

^d Aristotle.

^e Casaubonus, de Sat. Poet. lib. 1. And Scaliger says, “Tragœdiæ vere et comœdiæ genus unum commune, unum nomen.” *Poetices*, lib. 1. cap. 5.—“Anciennement le nom de tragédie

Comedy and Tragedy originated in motives that entitled them to commendation. Comedy was designed to correct the imprudences and vices of private life, by publicly holding them up to ridicule. "In vicos et compita ex omnibus locis læti alacresque veniebant, ibique cum nominibus, singulorum vitam publicabant^f." Tragedy was invented to purify the passions, and promote a mild and merciful morality, by exhibiting the cruelties and miseries which resulted from family quarrels^g. Ἔστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος ἐχούσης, ἡδυσμένῃ λόγῳ, χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν^h.

The Chorus, which formed the basis of Comedy and Tragedy, was for many ages, prior to its association with theatrical per-

étoit commun à la comédie. En effet ce n'était qu'un seul et même poème où l'on mêlait le ridicule et le sérieux : le grave et le sérieux fut pour la tragédie, et la comédie eut pour son partage le ridicule et le plaisant." *Œuv. d'Horace*, par Dacier, l'ép. 1. liv. 2.

^f Donatus de Trag. et Comœd.

^g "Le Chœur favorisait toujours les gens de bien, et de la manière dont il parloir on peut dire que le théâtre étoit alors une école où l'on apprenoit mieux que dans les temples la justice et la pitié." *Œuv. d'Horace*, par Dacier, tom. ix. 351.

^h Aristotle's Treatise on Poetry, cap. vi. 2.

formances, the chief part of the religious ceremonies of the Greeks.

At the feasts of Bacchus, which were celebrated three times in the year, in the meadows adjoining every village and town in Greece, the priests and people walked in procession, crowned with ivy, carrying a vessel of wine, holding up a basket of figs, and leading a goat by the hornsⁱ. When the procession had arrived at the altar, the goat was slain and skinned, and placed upon the blazing fire.

The wine was then poured upon the ground, and while the smoke of the sacrifice was ascending, the priests, who encircled the altar, sung hymns in honour of the idol god they adored^j.

At the conclusion of these professedly religious solemnities mirth followed, not only with its usual train of drollery, but with drunkenness and debauchery. They turned the skin of the goat, filled it with wine, and having sewn it up, and rubbed it with fat and other unctuous articles, the assembled multitude commenced their sports by com-

ⁱ Et ductus cornu stabit sacer hircus ad aram.

Virg. Georg. ii. 395.

^j In Synopsi Vitæ Aristoph.

peting with each other which could hop on and remain longest on the inflated skin^k. Successive trials, followed by an equal number of failures, (perhaps falls,) created a variety of mirth. Open barrels of wine supplied additional stimulants, and a golden crown was the reward of the man who drank the most.

“ Non aliam ob culpam Baccho caper omnibus aris
Cæditur, et veteres ineunt proscenia ludi :
Præmiaque ingeniis pagos et compita circum
Theseidæ posuere : atque inter pocula læti
Mollibus in pratis unctos saliere per utres^l. ”

The feasts, therefore, which were begun by a sacrifice and choral hymns to Bacchus; with a religious but vain hope of prevailing on the god of wine to give them an abundant vintage; ended in the lowest prostitution of the priests and people.

Meadows, towns and villages having for many years been the scenes of these Bacchanalian revels, Susarion^m, to draw their attention to more rational amusements, instituted

^k This sport was called ἀσκολιάζειν. *Aristoph. Plut.* p. 103. 293. 417. 419. 422.

^l *Virg. Georg.* ii. 380—4.

^m Susarion was a native of Icaria, a district in Attica. It was there, and not at Athens, he performed his first comedy. *Clem. Alex. Σουσαρίων Ἰκαριεύς* *Strom.* i. *Marmor. Arundel.* et ad ea *Selden.*

near his native town the first comic performance. This performance consisted of the recital of some ludicrous domestic events, which had recently occurred in the neighbourhood, accompanied with appropriate dresses, and a style of acting similar to the stage performances of our native mountebanks.

It was lawful to exaggerate on those occasions, and hold up to contempt, corrupt judges, generals, citizens, and other persons who had been guilty of base actions. The actor might appear in the very dress of the person he exposed to public ridicule; and was at liberty even to mention his name on the stageⁿ.

“ La vieille Comédie fut de deux sortes : dans celle qu’on appelle proprement la vieille Comédie, il n’y a rien de feint dans les sujets : les poètes reprenoient publiquement les vices, et ils n’épargnoient ni les principaux citoyens ni les magistrats, dont ils mettoient sur le théâtre les noms et les visages^o.”

Susarion, who had originated Comedy, was soon succeeded by Thespis, who invented Tragedy. “ On dit que Thespis fut le pre-

ⁿ Archæologiæ Atticæ lib. 2. c. 4.

^o Œuvres d’Horace par Dacier, tome ix. 391 et 227.

mier qui inventa une espèce de Tragédie auparavant inconnu aux Grecs." Thespis was very fortunate in the choice of his subject. The sacrifice which Alcestis^p had made of her life to save her husband, was a popular subject at Athens: and Thespis very judiciously availed himself of this event. Nothing could have been better adapted to his purpose. It excited general applause; and his success induced him to repeat the performance at the festivals of Bacchus, and of the other idol gods^q. For which purpose

^p Alcestis was one of the four daughters of Pelias, king of Iolchos. Astonished by Medea restoring Æson, the father of Jason, to the vigour of youth, they urged her to restore Pelias, their father; instead of which Medea murdered Pelias, and committed his mangled body to the flames. Alcestis and her sisters fled to Admetus, king of Thessaly, the husband of Alcestis. Alcestis was a princess of remarkable beauty. Her father had declared that none should marry her but the prince who would drive in his chariot different wild beasts. Admetus, who, by the aid of Apollo, obtained a tame lion and bear, gained the beautiful prize. Acastus, the brother of Alcestis, pursued her and her three sisters to the place of their retreat. He made war upon Admetus, took him prisoner, and was going to murder him, when Alcestis offered herself in his room. But while Acastus was conveying her to Iolchos to offer her in sacrifice, Hercules, at the request of Admetus, delivered her from his power.

^q Choral hymns were sung at the feasts of several idol gods, besides Bacchus.

" Hæc Jovem sentire deosque cunctos,

Spem bonam certamque domum reporto,

Doctus et Phœbi chorus et Dianæ

Dicere laudes."

Hor. Carm. Sec. 73.

he provided himself with a van or wagon, in which he carried about the chorus and theatrical apparatus. This vehicle also formed his stage^r; and was usually placed under the shade of a tree^s.

^r Della Valle's account of the manner in which the first opera or secular musical drama was exhibited at Rome, is so curious, says Dr. Burney, that I shall translate his own words as literally as possible.

"My master Quagliati was an excellent *maestro di capella*, who introduced a new species of music into the churches of Rome, not only in compositions for a single voice, (monodic,) but for two, three, four, and very often for more voices in chorus. And the music of my cart or movable stage, composed by the same Quagliati, in my own room, chiefly in the manner he found to be most agreeable to me, and performed in masks through the streets of Rome during the carnival of 1606, was the first dramatic action or representation in music that had ever been heard in that city. Though no more than five voices or five instruments were employed, the exact number which our ambulant cart could contain, yet these afforded great variety, as besides the dialogue, single voices, sometimes two or three, at last all five, sang together; which had an admirable effect. The people, so far from being tired, heard it performed five or six times. There were some who followed our cart to ten or twelve different places where it stopped, and never quitted it as long as we remained in that street, which was from four in the evening to twelve o'clock at night."

From this detail it appears that the first musical drama in modern Rome, like the first tragedy in Greece, was performed in a cart. Many suppose that the recitative of the modern opera is a revival of that species of *metres*, in which the episodes of the old Greek drama were sung. *C. Burney's History of Music*, vol. iv. p. 273.

^s "The places where the people beheld these plays were in the meadows, cross-roads, or in the market-places; the stage being

“ Chori plaustriſ circumducti tragœdias agebant ^t.”

“ Ignotum tragicæ genus invenisse Camenæ
Dicitur, et plaustriſ vexisse poemata Thespiſ,
Quæ canerent agerentque peruncti fœcibus ora ^u.”

Thespiſ performed his tragedies himself extemporaneously. But Æschylus (who committed all his tragedies to writing, and lived about fifty years after Thespiſ) introduced a second performer ^v on the stage, between whom and himself ^w a dialogue was carried on, which unfolded the interesting facts of the tragedy. The Episode, added by Æschylus to the original performance, that is, to the Chorus, was divided into several acts; between which strophic and anti-strophic songs were introduced. And the choral odes were no longer confined to the praises of Bacchus, but were composed on subjects which related to the tragic tales to

fastened to a black poplar tree.” *Archæologiæ Atticæ*, lib. xii. c. 11. p. 31. 91.

^t Schol. Arist. p. 142.

^u Hor. Ars Poet. 275. Meur. Attic. Lect. 4.

^v “ Eschyle inventa un principal personnage qu’il joignit à celui qui paroissait entre les chants du chœur, et Sophocle ajouta un troisième acteur aux deux d’Eschyle. Cependant il y a des pièces d’Eschyle où l’on voit trois acteurs s’entretenir dans la même scène.” *Œuv. d’Horace*, tome ix. p. 348.

^w “ Sophocles made new alterations, (πολλὰ καινοουργά,) such as not allowing the poet himself to recite his own pieces, as they had all done before him.” *Archæologiæ* lib. ii. cap. 11.

which they were united. But if such was the origin of the Greek Chorus, what was its quantity?

The length of the lines of the Choruses has undergone great changes. Transcribers have taken great liberties in varying their length. And every succeeding editor has arranged the lines of the Choruses in such lengths as suited his own views of their metres.

“Imperiti scribæ, quibus nulla fere metri species, præter Homericam, cognita erat, tantum non omnes Atticas formas in Ionicas mutarunt, ceterorum metrorum securi.” *Eur. Hec. Porson*, Præf. p. 6.

“In choris et melicis systematibus, quæ librarii et editores pro arbitrio distribuunt, duas sum potissimum regulas secutus. Optandum quidem erat ut strophæ antistrophe ubique accurate responderet. Sed cum librarii in facillimis metrorum generibus toties et tam turpiter peccarint, quid in paullo reconditioribus fecisse putabimus, præsertim ubi ad metri difficultatem styli obscuritas accedat? Hoc semel observandum est, nihil tam frequenter in librariorum cadere, quam verborum ordinem immutare.” *Idem*, pag. 10.

“Corrector, tam enormi versu offensus,

τύραννος recidendo ad metra eum redigere conatus est." *Suppl. ad Præf.* pag. 30.

"Illud autem attente considerandum, quam facile librarii, qui sibi notissimas regulas violarint, eas violaturi essent quas prorsus ignorent." *Idem*, pag. 40.

The following strophic Chorus of Æschylus exhibits a very different appearance in the two forms in which it is here presented. The first is the form in which it has been published by Bishop Blomfield: and the latter the form in which it has been printed by Schutz. But the reader will in vain look for any correspondence between them, except in one line.

XO. στένω σε τὰς οὐλομένας
τύχας, Προμηθεῦ, δακρυσί-
στακτον ἀπ' ὅσσων ραδινῶν
ρέος, παρειὰν νοτίοις
ἔτεγξε παγαῖς· ἀμέγαρ-
τα γὰρ τάδε Ζεὺς ἰδίοις
νόμοις κρατύνων ὑπερή-
φανον θεοῖς τοῖς πάρος ἐν-
δείκνυσιν αἰχμάν.

Æschyl. Prom. Vinc. l. 405.

XO. Στένω σε τὰς οὐλομένας
τύχας, Προμηθεῦ,

Δακρυσίστακτον δ' ἀπ' ὅσσων
 Ῥαδινῶν ῥέος, παρειὰν
 Νοτίοις ἔτεγξε παγαῖς·
 Ἀμέγαρτα γὰρ τάδε Ζεὺς
 Ἰδίοις νόμοις κρατύνων
 Ὑπερήφανον θεοῖσι
 Τοῖσι πάρος δείκνυσιν αἰχμάν.

Æschyl. Traged. vol. i. l. 397.

Vossius, Scaliger, Hermann, Burney, Porson, Burges, and every other writer on the Greek Chorus, have tried some very erudite or some very ingenious method of arranging the choral lines into metrical feet, which regularly return in certain given places. In fact, every variety of prosaic feet has been tried, poetical licenses without number have been taken, and numerous different readings have been employed to accomplish this purpose.

But notwithstanding the great liberties which have been taken, the mixed feet that have been tried, and the various readings that have been resorted to, not a single pair of choral odes has been scanned into any metres or arranged upon any principles that have ever induced the most partial or sanguine to suppose that he had discovered their quantity.

The choral odes were certainly composed on some general principles or by some common rules well known to the theatrical writers of ancient Greece. This, we presume, is an axiom that will be generally admitted. Nor is it less certain that they were sung to some simple melody. But the music is lost as well as the metres.

Dionysius of Halicarnassus, Boetius, Meibomius, and Kircher, have been as diligent in searching for this lost music as the writers before named have been in searching for the metres.

Nearly every fragment that remains of Greek music has been collected by Dionysius, Boetius, Meibomius, or Kircher. And every melody of the kind that is found in their writings, is composed on principles of great simplicity, in harmony with the elementary literature of the age.

Guided by a strong conviction that the ancient Greeks composed their choruses upon principles as simple as their music, and recollecting that the most learned Grecians of Germany and England have not been able to arrange the choral lines in any variety of metrical feet which have regularly returned in any given places, it occurred

to the writer that the principles of this quantity had probably been misunderstood ; and that instead of the Choruses being composed in metrical feet of any kind, they were composed in lines, determinable by some general syllabic rule.

It was not, however, till many different plans were tried, that he discovered one general rule for scanning the Choruses.

From Æschylus, Euripides, and Sophocles, he has selected two pair of choral songs, which, without dissolving a diphthong or changing a single word, can be arranged in harmony with *his theory of syllabic quantity*.

ΧΟΡΟΣ.

Εἰ μοι ξυνείη φέρον-	στροφή
τι μοῖρα τὰν εὖσεπτον	
ἀγνείαν λόγων ἔργων	
τε πάντων, ὧν νόμοι πρό-	
κεινται ὑψίποδες, οὐ-	
ρανίαν δι' αἰθέρα	
τεκνωθέντες, ὧν Ὀλυμ-	
πος πατήρ μόνος, οὐδέ	
νιν θνατὰ φύσις ἀνέ-	
ρων ἔτικτεν, οὐδὲ μὴν	
ποτε λάθα κατακοι-	
μάσει· μέγας ἐν τούτοις	

θεός, οὐδὲ γηράσκει.

ὑβρις φυτεύει τύραν-

ἀντιστρ.

νον· ὑβρις εἰ πολλῶν ὑπ-

ερπλησθῇ μάταν, ἅ μὴ

᾽πίκαιρα μηδὲ συμφέ-

ροντα, ἀκρότατον εἰς-

αναβάσ᾽ ἀπτόμον

ᾠρουσεν νῦν εἰς ἀνάγ-

καν ἔνθ' οὐ ποδὶ χρησί-

μῳ χρήται. τὸ καλῶς δ' ἔ-

χον πόλει πάλαισμα μή-

ποτε λύσαι θεὸν αἰ-

τοῦμαι· θεὸν οὐ λήξω

ποτὲ προστάταν ἴσχων.

Soph. Œd. Tyr. ed. Brunck. Oxon. t. i. p. 52.

ΧΟΡΟΣ.

Εἰ δέ τις ὑπέροπτα

στροφή

χερσὶν ἢ λόγῳ πορεύ-

εται, Δίκας ἀφόβη-

τος, οὐδὲ δαιμόνων ἔ-

δη σέβων, κακά νιν ἔ-

λοιτο μοῖρα δυσπότημον

χάριν χλιδᾶς, εἰ μὴ τὸ

κέρδος κερδανεῖ δικαί-

ως, καὶ τῶν ἀσέπτων ἔρξ-

εται, ἢ τῶν ἀθίκτων

ἔξεται ματάζων. τίς
 ἔτι ποτ' ἐν τοῖσδ' ἀνὴρ
 θυμοῦ βέλη ἔξει ψυ-
 χᾶς ἀμύνειν ; εἰ γὰρ αἱ
 τοιαῖδε πράξεις τίμι-
 αι, τί δεῖ με χορεύειν ;

Οὐκ ἔτι τὸν ἄθικτον
 εἶμι γὰρ ἐπ' ὀμφαλὸν
 σέβων, οὐδ' ἐς τὸν Ἄβαι-
 σι ναὸν, οὐδὲ τὰν Ὀλ-
 υμπίαν, εἰ μὴ τάδε
 χειρόδεικτα πᾶσιν ἁρ-
 μόσει βροτοῖς. ἀλλ' ὃ κρα-
 τύνων, εἴπερ ὄρθ' ἀκού-
 εις, Ζεῦ, πάντ' ἀνάσσω, μὴ
 λάθῃ σὲ τάν τε σὰν ἀ-
 θάνατον αἰὲν ἀρχάν.
 φθίνοντα γὰρ Λαῖου
 παλαιὰ θέσφατ' ἐξαι-
 ροῦσιν ἤδη, κοῦδαμοῦ
 τιμαῖς Ἀπόλλων ἐμφα-
 νής· ἔρρει δὲ τὰ θεία.

ἀντιστρ.

Idem, pp. 53, 54.

ΧΟΡΟΣ.

Αὔρα ποντιάς αὔρα, στροφή
 ἄτε ποντοπόρους κο-
 μίζεις θοὰς ἀκάτους
 ἐπ' οἶδμα λίμνας, ποῖ με
 τὰν μελέαν πορεύσεις ;
 τῷ δουλόσυνος πρὸς οἶ-
 κον κτηθεῖς' ἀφίξομαι ;
 ἢ Δωρίδος ὄρμον αἶ-
 as, ἢ Φθιάδος, ἔνθα
 καλλίστων ὑδάτων πα-
 τέρα φασὶν Ἀπιδά-
 νον πεδία λιπαίνειν ;

Ἡ νάσων, ἀλήρει ἀντιστρ.
 κώπῃ πεμπομένην τά-
 λαιναν, οἰκτρὰν βιοτὰν
 ἔχουσαν οἴκοις, ἔνθα
 πρωτόγονός τε φοίνιξ,
 δάφνα θ' ἱεροὺς ἀνεσ-
 χε πτόρθους Λατοῖ φίλα
 ὠδῖνος ἄγαλμα δί-
 as, σὺν Δηλιάσιν τε
 κούραις, Ἀρτέμιδος τε
 θεᾶς χρυσέαν ἄμπυ-
 κα, τόξά τ' εὐλογήσω ;

Eurip. Hecub. ed. Musgr. l. 444—464.

ΧΟΡΟΣ.

Σὺ γὰρ εὐθεος, ὦ κού-
 ρα, εἴτ' ἐκ Πανὸς εἴθ' Ἑκ-
 άτας, ἡ σεμνῶν Κορυ-
 βάντων, ἡ ματρὸς οὐρεί-
 ας φοιταλέου. Σὺ δ' ἀμ-
 φὶ τὰν πολύθηρον Δίκ-
 τυνναν, ἀμπλακίαις ἀν-
 ἱερος ἀθύτων πε-
 λάνων τρύχει· φοιτᾷ γὰρ
 καὶ διὰ λίμνας, χέρσον
 θ', ὑπὲρ πελάγους δί-
 ναις ἐν νοτίαις ἁλμας.

στροφή

Ἡ πόσιν, τὸν Ἑρεχθει-
 δᾶν ἀρχαγόν, τὸν εὐπα-
 τρίδαν, ποιμαίνει τις ἐν
 οἴκοις, κρυπτᾷ γε κοίτῃ
 τῶν σῶν λεχέων. ἡ ναυ-
 βάτας τις ἔπλευσεν Κρή-
 τας ἔξορμος ἀνὴρ λι-
 μένα τὸν εὐξεινότα-
 τον ναύταις, φάμαν πέμ-
 πων βασιλείᾳ· λύπα
 δ' ὑπὲρ παθέων εὐνα-
 ῖα δέδεται ψυχά.

ἀντιστρ.

ΧΟΡΟΣ.

Ἐγὼ δὲ πλόκαμον ἀ-στροφή
 ναδέτοις μίτραισιν ἐρ-
 ρυθμιζόμεν, χρυσέων
 ἐνόπτρων λεύσσουσ' ἀτέρ-
 μονας εἰς αὐγὰς, ἐπι-
 δέμνιον ὥς πέσοιμ' ἐς
 εὐνάν. Ἄνὰ δὲ κέλα-
 δος ἔμολε πόλιν· κέ-
 λευσμα δ' ἦν κατ' ἄστυ Τροί-
 ας τόδ'· ὦ παῖδες Ἑλλά-
 νων, πότε δὴ, πότε τὰν
 Ἰλιάδα σκοπιᾶν
 πέρσαντες, ἤξετ' οἴκους;

λέχη δὲ φίλια μο-ἀντιστρ.
 νόπελος λιποῦσα, Δω-
 ρὶς ὡς κόρα, προσίζου-
 σα σεμνὰν οὐκ ἦνυσ', Ἄρ-
 τεμν, ἀ τλάμων· ἄγο-
 μαι δὲ, θανόντ' ἰδοῦσ' ἀ-
 κοίταν τὸν ἐμὸν, ἄλι-
 ον ἐπὶ πέλαγος, πό-
 λιν τ' ἀποσκοποῦσ', ἐπεὶ
 νόστιμον ναῦς ἐκίνη-
 σεν πόδα, καὶ μ' ἀπὸ γᾶς
 ὥρισεν Ἰλιάδος,
 τάλαιν', ἀπέειπον ἄλγει.

ΧΟΡΟΣ.

Στίον σε τῆς αἰλαμέ-
 νας τόχοι, Προμηθεύ, δακ-
 ρυσίστακτον ἔ' ἔσ' ἔσσαν
 βαλυνῶν μέλι, παρι-
 ᾶν κοτίας ἐνεργε
 παγαίῃ· ἀμύγαρτα γάρ
 τίλλε Ζεὺς ἰδίους νό-
 μους κρατύνειν, ὑπερὶ-
 φανει θεοῖσι τοῖσι
 τῆρος δέκνυσιν αἰχμάν.

στροφή

Πρόταρα δ' ἤδη στατό-
 α λήλαι χάρα, με-
 γαλασχήμονα κῆρυχαι-
 σπρεπὴ στένουσα τὰν
 σὺν ξυσμαμόων τι
 τμηῶν ὀπίσσω τ' ἔτα-
 καν ἀγνῶς Ἑ-
 λας μέμονται, μεγαλο-
 στόνοισι σῶσι πῆμα-
 σι συγκαμόουσι θεοῖσι.

ἀνταστρ.

ΧΟΡΟΣ.

Ἐπεὶ δ' ἀρτίφρων ἐγέ-
νετο μέλεος ἀθλί-
ων γάμων, ἐπ' ἄλγει δυσ-
φορῶν μαινομένα κρα-
δία δίδυμα κάκ' ἀπ'
ἐτέλεσεν· πατροφό-
νῳ χερί· τῶν κρεισσοτέκ-
νων ὁμμάτων ἐπλάγχθη.

Τέκνοις δ' ἀραίᾳς ἐφῆ- ἀντιστρ.
 κεν ἐπίκοτος τροφᾶς
 αἰ, αἰ, αἰ, πικρογλώσσους
 ἀράς, καί σφε σιδαρο-
 νόμῳ διαχειρίᾳ
 ποτὲ λαχεῖν κτήματα·
 νῦν δὲ ἵτρώω, μὴ τελέ-
 ση καμψίπους Ἑριννύς.

Æsch. Sept. c. Theb. ed. Schutz. Oxon. l. 780.

It will be instantly seen that in each of these Choruses there is not one line which contains either less or more than *seven syllables*. Before this number was found to be the rule of their arrangement, several other numbers were tried. But no other possessed the same power of equalizing the lines.

It is true, some of the Choruses, when arranged in lines of seven syllables, have one, others two, and some three syllables more or less than the necessary quantity. But there is not one Chorus in any Greek tragic writer we have examined, which, by dissolving changeable diphthongs, or availing ourselves of different readings, does not yield, without the aid of a single poetical license, to this theory of their quantity.

The following Chorus does not scan into lines of *seven syllables* in any edition now extant. But by changing *παντρόμος* in the eighth and ninth lines, into *ἀπαντρόμος*, on the authority of the Codex Mediceus, as attested by Salvinus, and by adding *τοὺς* before *δυσευνάτορας* in the seventh line, on the authority of Burney, and *ὦ* before *θεοί*, on the authority of Schutz, in the last line but one, the Chorus will scan by this septenary rule.

ΧΟΡΟΣ.

μέλει, φόβῳ δ' οὐχ ὑπνώσ-
σει κέαρ· γείτονες δὲ
καρδίας μέριμναι ζώ-
πυροῦσι τάρβος, τὸν ἀμ-
φειτεχὴ λεών· δράκον-

τά δ' ὥς τις τέκνων ὑπερ-
 δέδοικε λεχέων τ ο ὕ σ
 δυσευνάτορας ἀπ α ν-
 τ ρ ό μ ο σ πελειάς. τοῖ μὲν
 γὰρ ποτὶ πύργους πανδη-
 μεί, πανομλεῖ στείχου-
 σιν, τί γένωμαι; τοῖ δ' ἐπ'
 ἀμφιβόλοισιν ἰάπ-
 τουσι πολίταις χερμάδ'
 ὀκρῳέσσαν. παντὶ
 τρόπῳ, Διογενεῖς ὦ
 θεοὶ, πόλιν καὶ στρατὸν
 Καδμογενῇ ῥύεσθε.

Æsch. Sept. c. Theb. ed. Schutz. Oxon. l. 289.

However high in mystic reputation the number seven^b stood in times of old, this arrangement of the Greek Choruses into seven syllables would not have appeared to

^b "The seeming perfection of this system," says sir John Hawkins, "as also the consideration that in musical progression every eighth sound is but the reduplicate of its unison, has served to confirm an opinion, that there is something mysterious in the number seven.

"Had these opinions of numerical mystery no better foundation than the suffrages of astrologers, they would hardly have deserved notice; but when we find they were maintained, not only by men of sound understanding, but by the gravest philosophers, they become matters of importance." *History of Music*, vol. i. book i. c. 2. p. 16.

us of much comparative importance, if the choral lines could have been scanned upon any other principles.

This circumstance, connected with several well authenticated and interesting facts associated with the music of ancient Greece, renders it probable that this septenary syllabic quantity was the ancient, the primitive rule, by which the Greek tragic poets measured the lines of their choral songs.

From the quantity of the Greek Chorus we were insensibly drawn to an inquiry, why the Greek poets composed their songs by this septenary rule.

The first answer that presented itself to this question was not satisfactory. No. For although it is true that the Choruses, in general, contain moral and religious sentiments, it was not because the number *seven* was supposed to possess a mystic, moral power, that the Greek tragic poets composed their songs under the control of this number.

To supply a satisfactory answer to this question, our thoughts were thrown back upon the music of ancient times. And the first thing that presented itself for our consideration was the number of notes in the

Diatonic Scale of the Greeks. This scale had *Seven Notes*.*

Seven syllables in each line of the Chorus, and seven notes in the national scale, were harmonies which, in this stage of the inquiry, did not appear to be of any great consequence. But when it occurred to us that

* Terpander added a seventh string, which he placed between *mesē* [μέση] and *paramē* [παράμεση], and called it *paramesē* [παράμεση]: the lyre thus improved includes a septenary, or system of seven terms. This system was the heptachordal system-memorial of the Greeks. It consists of two tetrachords or fourths conjoined: that is, the middle term was the end of one, and the beginning of the other. And as the last string was added by Terpander, the system was distinguished by his name. Here then we discern the foundation of a system, viz. a succession of *seven sounds*, including two tetrachords, conjoined by having the *mesē* or middle term common to both, thus represented by Glareanus in his edition of Boetius, lib. 1. cap. 20.

Heptachord.	1	Mē		Tetrachord
	2	Pā		
	3	Sol		
	4	La	Mē	
Tetrachord.	5	Pā		Tetrachord.
	6	Sol		
	7	La		

Sir John Hawkins' Hist. Mus. b. i. c. 2. p. 25.

the Chorus also consisted of *Seven Singers*, on each side of the stage, strophe and anti-strophe; these coincidences assumed an important aspect, which they had not before exhibited. *Seven Syllables* in each line of the Choruses, *Seven Notes* in the national scale of music, and *Seven Singers* on each side of the stage to perform the Chorus, were extraordinary coincidents.

No bond of union appeared at present between them: and we said silently, these harmonies are more extraordinary than they would be if some common link of union could be discovered. Whether these three harmonies had any connection originally with each other, was indeed a question very difficult to answer.

Supposing it probable that in modern Greece some remains of its ancient music might be found, that would cast a ray of light on this dark subject; we wrote to a friend, an Oxford man^d, who was then making a tour of that country, and requested him to inquire diligently whether any ancient music of the Greek stage remained among the modern inhabitants of that country?

^d J. Belfour, B. A.

To which he replied, "That the modern Greek stage exhibited nothing purely national, as every theatrical performance and performer was either French or Italian."

We then turned our attention to the people by whom the worship of the old Greek church is still continued. Among them it was thought probable that some remains of this music might be discovered.

Boetius, Meibomius, and Kircher have published every ancient melody that could be found in their day either in Europe or Asia. But nothing could be found in their works that suited our purpose. A few incidental circumstances, however, were brought to our knowledge while examining their writings, which rendered it probable that this inquiry would issue in the development of the connection subsisting between these *Seven Syllables*, *Seven Notes*, and *Seven Singers*.

At a grand concert given at St. Petersburg, in the latter part of the reign of the late empress Catharine, a melody was performed on horns; each of which was so constructed as to allow the hornists to blow *but one note*^e.

^e As this paper was written about eighteen years ago, the author had not the means of learning the peculiarities of the

Each performer had been trained to blow *one note only* ; and each took up his note as the note of the former died away on the instrument of the player, with such careful attention to harmony, as to render the horn-music the delight of the vast assembly, consisting of native Russians, French, English, &c. In this band of hornists there must of necessity have been as many performers as notes in their national scale, or double, treble, or quadruple that number, or more, without changing its peculiar character, if the same ratio were observed.

To every Russian army is attached a band of these hornists, and also performers on the flute ; whose instruments having but *one hole*, allow but one note to be sounded. This note the performer blows all his life ^f. And, like the performers upon the horn, they acquire the art of blowing their individual note so well, that they render this primitive, this

Russian horn band, which has lately been supplied by their performance at the Hanover Square Rooms.

^f When the Russian army was in Prussia, Germany, and France, during the late wars, the performers on the flute were often asked by the soldiers of these nations, what they must do if *D* should be in the hospital ? To which they answered, " We cannot perform, unless another performer on *D* flute can be found to supply his place."

simple style of playing exceedingly agreeable.

Some of the Cossack tribes, while they enjoyed the luxuries of the south of Europe, during the late war, occasionally beguiled the tedium of exile by singing their national airs in a similar manner: that is, standing in a row, each pronounced a single note in succession.

This style of singing was tried under the direction of two German professors, both of whom gave it as their opinion, "That it required an accurate ear, and that its effect was *remarkably fine*," &c. &c. Fourteen boys were trained to sing two pair of choruses to the two following melodies:

FIRST MELODY.



SECOND MELODY.



This music bears internal marks of a high antiquity; and admits of some external proofs of being very ancient^g.

Musical notes were not invented prior to the twenty-seventh Olympiad, or about 670 years before the Christian era^h. Terpander

^g "The first and chief care of the ancients was, that not so much as one word of all that was sung should be lost. The variety and mixture of many voices was no hinderance to this, because they pronounced ALL TOGETHER THE SAME SYLLABLE AT THE SAME TIME. The Choruses of the ancient comedies and tragedies seldom or never raised their voices above the ordinary pitch." *Calmet's Dissert. on the Music of the Hebrews.*

^h "Ce chant est nommé récitatif, parce qu'il s'applique à la narration, au récit, et qu'on s'en sert dans le dialogue dramatique. On a mis dans le Dictionnaire de l'Académie que le récitatif doit être débité : il y a des récitatifs qui doivent être débités, d'autres qui doivent être soutenus.

"La perfection du récitatif dépend beaucoup du caractère de la langue; plus la langue est accentuée et mélodieuse, plus le récitatif est naturel et approche du vrai discours. Il n'est que l'accent noté dans une langue vraiment musicale; mais dans une langue pesante, sourde et sans accent, le récitatif n'est que du chant, des cris, de la psalmodie : on n'y reconnoît plus la parole. Aussi le meilleur récitatif est celui où l'on chante le moins. Voilà, ce me semble, le seul vrai principe tiré de la nature de la chose, sur lequel on doive se fonder pour juger du récitatif, et comparer celui d'une langue à celui d'une autre.

"Chez les Grecs, toute la poésie était en récitatif, parce que la langue étant mélodieuse, il suffisait d'y ajouter la cadence du mètre et la récitation soutenue, pour rendre cette récitation tout-à-fait musicale; d'où vient que ceux qui versifioient appeloient cela *chanter*. Cet usage, passé ridiculement dans les autres langues, fait dire encore aux poètes, *Je chante*, lorsqu'ils ne font aucune sorte de chant.

discovered their adaptation to the science, and brought them into use.

“ Les Grecs pouvoient chanter en parlant ; mais chez nous il faut parler ou chanter ; on ne sauroit faire à-la-fois l'un et l'autre. C'est cette distinction même qui nous a rendu récitatif nécessaire. La musique domine trop dans nos airs : la poésie y est presque oubliée. Nos drames lyriques sont trop chantés pour pouvoir l'être toujours. Un opéra qui ne seroit qu'une suite d'airs ennuiroit presque autant qu'un seul air de la même étendue. Il faut couper et séparer les chants par de la parole, mais il faut que cette parole soit modifiée par la musique. Les idées doivent changer, mais la langue doit rester la même. Cette langue une fois donnée en changer dans le cours d'une pièce, seroit vouloir parler moitié françois, moitié allemand. Le passage du discours au chant, et réciproquement, est trop disparate, il choque à-la-fois l'oreille et la vraisemblance : deux interlocuteurs doivent parler ou chanter ; ils ne sauroient faire alternativement l'un et l'autre. Le récitatif est le moyen d'union du chant et de la parole ; c'est lui qui sépare et distingue les airs, qui repose l'oreille étonnée de celui qui précède, et la dispose à goûter celui qui suit : enfin c'est à l'aide du récitatif que ce qui n'est que dialogue, récit, narration dans le drame, peut se rendre sans sortir de la langue donnée, et sans déplacer l'éloquence des airs.

“ On ne mesure point le récitatif en chantant : cette mesure, qui caractérise les airs, gâteroit la déclamation récitative. C'est l'accent, soit grammatical, soit oratoire, qui doit seul diriger la lenteur ou la rapidité des sons, de même que leur élévation ou leur abaissement. Le compositeur, en notant le récitatif sur quelque mesure déterminée, n'a en vue que de fixer la correspondance de la basse—continue et du chant, et d'indiquer à peu près comment on doit marquer la quantité des syllabes, cadencer et scander les vers. Les Italiens ne se servent jamais pour leur récitatif que de la mesure à quatre temps, mais les François entremêlent le leur de toutes sortes de mesures.

“ Ces derniers arment aussi la clef de toutes sortes de transpositions, tant pour le récitatif que pour les airs : ce que ne font pas les Italiens ; mais ils notent toujours le récitatif au naturel :

Prior to this invention singing and music were extemporaneous, extremely simple, and entirely dependent on the memory.

The lyre then had but three stringsⁱ. Pan's reeds were not joined together by wax^k. The musician's pipe was a wheaten

la quantité de modulation dont ils le chargent, et la promptitude des transitions faisant que la transposition convenable à un ton ne l'est plus à ceux dans lesquels on passe, multiplieroit trop les accidens sur les mêmes notes, et rendroit le récitatif presque impossible à suivre, et très difficile à noter." *Dictionnaire de Musique par J. J. Rousseau, art. Récitatif.*

ⁱ The *lyra* at first had no more than three strings; afterwards a fourth was added, and at last they made them up seven. Timotheus, coming to Laconia about six hundred years before the birth of Christ, put on three more. But the ephori or magistrates of Sparta fined him for it, and obliged him before the whole assembly to take off the three strings he had added; and then they hung up his lyra in a public place, and banished him from Sparta. The words of the decree pronounced against him are very remarkable:

"Whereas Timotheus the Milesian, upon his arrival in our city, out of contempt of our ancient way of playing upon musical instruments, and contrary to the received usage and custom of having seven strings to the lyra, has gone and added a greater number, and by that means corrupted the ears of youth, and changed the form and nature of our music, which, from being simple, plain, and grave, is now become too diversified, light, and airy." *Calmet's Dissertations on Musical Instruments*, book i. Dissert. 4.—*Diodor.* lib. 1.—*Plut.*—*Boetius de Mus. Casaub.* in *Athen.* l. 8. c. 11.

^k Salmasius observes, "that the ancient flutes had not above one or two holes, for which reason they generally played upon two flutes at the same time, the one on the right, and the other on the left side of the mouth. The flute on the right side had

or barley straw, with but one hole. This was the *stipulu*, the *calamus agrestis*, the *tenuis avena*.

This simplicity in the construction of musical instruments was in harmony with the simple arrangement of the Greek odes, composed no doubt, like the sacred songs of Moses, David, and Isaiah, without rhyme or metre; whose odes had a syllabic quantity only. "They rested the melody of their verse on the number of their syllables," says Blair.

"I cannot see," says Scaliger, "the least sign of any feet in the verses of the ancient Hebrews, Syrians, and Abyssinians¹." Augustinus d'Eugubio, Lucius, Capel, Martinus, S. Bohlius, Pfeiffer, and Grotius, were all of the same opinion with Scaliger.

"Toute poésie chez eux, estoit un assemblage de vers. Elle consistoit dans le nombre des syllabes. Mais dans les siècles de la

but one hole, and rendered the gravest sound." *Athen.* lib. 14. c. 9.

"Pan primus calamos cera conjungere plures
Instituit."

Virg. Ecl. ii. 32.

Dr. Clarke gives the figure of an ancient *flute* which he saw in Russia with only one hole. Vol. i. p. 156. See also Caspar Bartholinus de Tibiis Veterum et earum usu. And Pliny, lib. xvi. cap. 36.

¹ Scaliger in Chronic. Euseb.

barbarie, et de la décadence des lettres, cette prose rimée ou non, ayant usurpé la place de la véritable poésie, pour former des cantiques d'église de plus d'une espèce ; elle s'est aussi associée enfin la musique, d'où il a résulté une sorte de composé bizarre, dans lequel le rythme ou la cadence est souvent très peu d'accord avec la quantité des syllabes : et tels sont la plupart de nos motets et de nos autres musiques ecclésiastiques par rapport au Latin. En seroit-il de même de la musique Grecque d'aujourd'hui^m ?”

AND WHAT DOES ARISTOTLE MEAN BY THE FOLLOWING WORDS, IF HE DOES NOT EXCLUDE FROM THE REGULAR CHORAL SONGS OF THE GREEKS ALL METRICAL FEET ?

Στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου. De Poetica, c. xii.

Dionysius of Halicarnassus, in harmony with this assertion of Aristotle, declares that PROSAIC QUANTITIES WERE NOT REGARDED BY THE COMPOSERS OF GREEK CHORUSES. And in proof of this, gives us the following words from the Orestes of Euripides, and a part of the music to which they were originally set :

^m Mémoires de l'Académie des Inscriptions et Belles Lettres, vol. x. par M. Burette, p. 208.

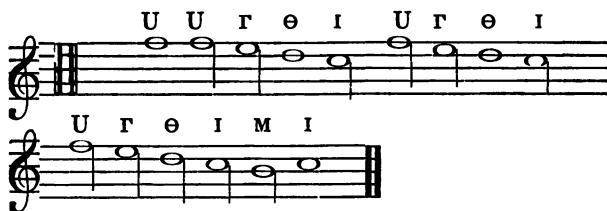
Σίγα, σίγα, λευκὸν ἵχ-
 νος ἀρβύλης τιθεῖτε
 μὴ κτυπεῖτε, μηδ' ἔστω·

ON THE KEY OF C NATURAL.



In this simple melody one note only is attached to a syllable, and the lines consist of seven notes as well as seven syllables. "This," says Twiningⁿ, "may be regarded as a musical curiosity. For it is AN AUTHENTIC, though a very scanty and imperfect specimen of one part of the dramatic choral music of the Greeks."

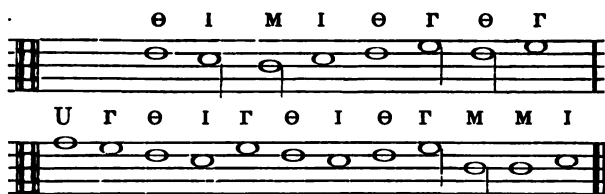
But we have found in Kircher's *Musurgia Universalis* a much greater curiosity: it is a fragment of Pindar, with its ancient musical notations and corresponding modern notes. The following is an exact copy:



Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰσπλοκάμων

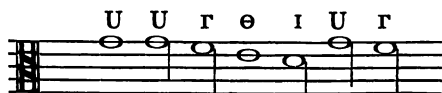
ⁿ Aristotle's Poetry, by Twining, p. 293.

^o Athan. Kircheri *Musurg. univ.* vol. i. p. 541.



Σύνδικον μοισᾶν κτέανον· τὰς ἀκούει μὲν βάσις,
ἀγλαίας ἀρχά.

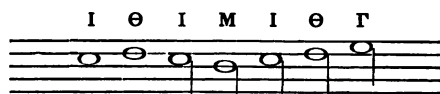
This fragment of Pindar presents at first view nothing that appears to harmonize, much less confirm the new theory. But no sooner is the arrangement adopted which the theory developes, than we discover the rigid accordance of both the poetry and music of this invaluable relic with its principles; for there is neither a deficient nor redundant syllable or note in the whole, as will appear by the following elegant and ancient adjustment, compared with the unmeaning and disorderly form into which the fragment had fallen, in the lapse of two thousand years, through the ignorance and carelessness of successive transcribers.



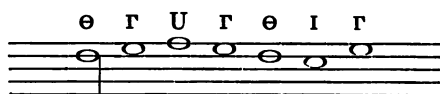
Χρυ σέ α φόρ μιν, Ἀπόλ-



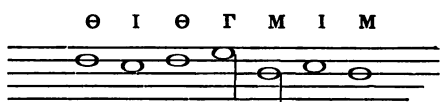
λωνος καὶ ἰοπλο κά-



μων Σύνδικον μοισ ἂν κτε-



α νον· τὰς ἀκούει μὲν



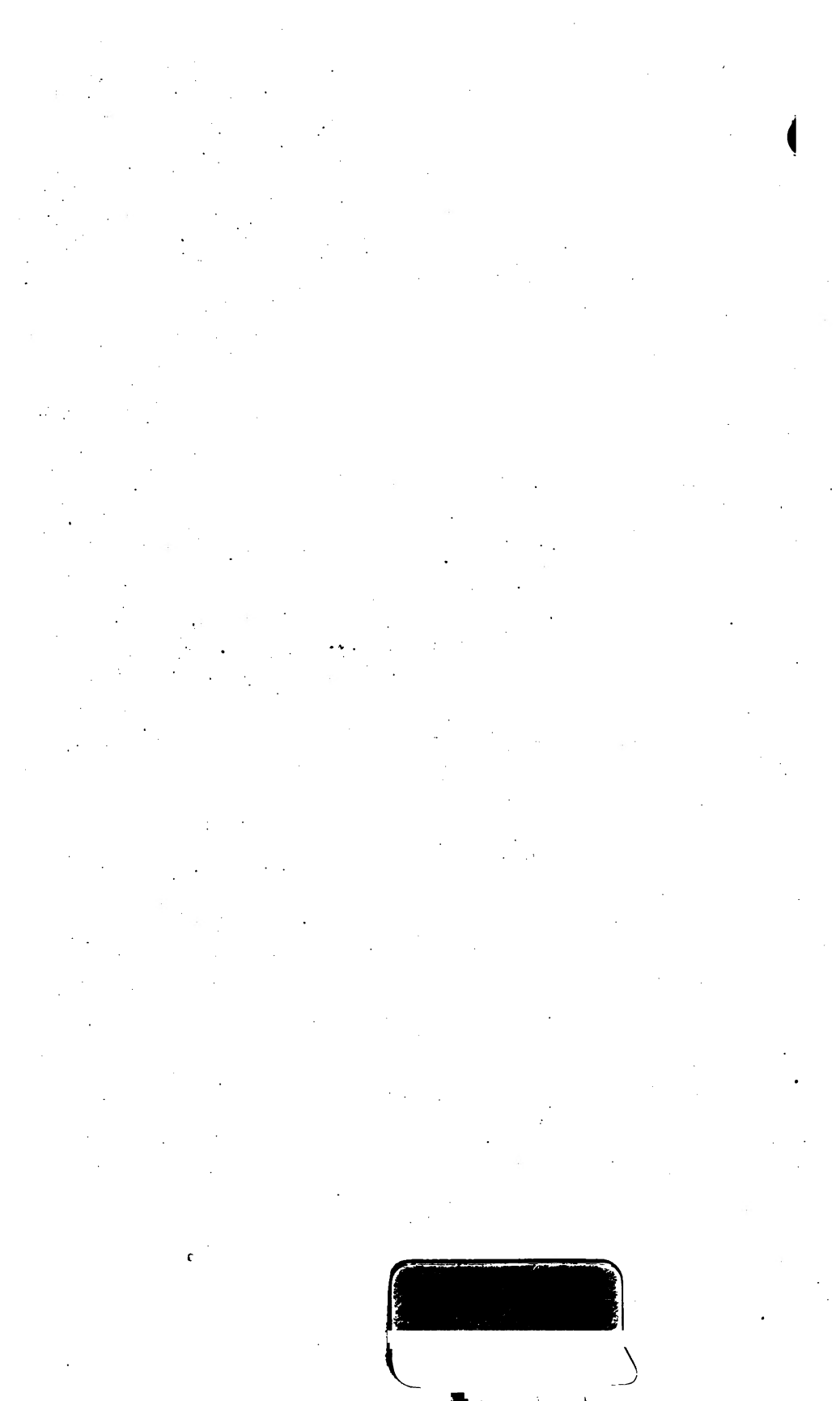
βάσις ἀγλαίας ἀρχά.

If any person can suppose that the strophic and antistrophic choral odes of Æschylus, Euripides, and Sophocles *fall by chance* into an equal number of lines consisting of seven syllables each, without a syllable less or more; and that the seven notes of the diatonic scale of the Greeks, and the seven strophic and seven antistrophic singers of their theatre, although very extraordinary harmonies, are totally unconnected with each other; yet no one surely will say, that the extraordinary facts of these Euripidean and

Pindaric fragments, and their ancient musical notation, both chiming in with this theory, are not strong presumptive evidence in favour of its truth.







the 1990s, the incidence of *S. flexneri* has increased in the United Kingdom [10]. In the United States, *S. flexneri* has been reported as the most common serotype in children with acute bacterial dysentery [11].

There is a paucity of data on the epidemiology of *S. flexneri* in the United Kingdom. In the 1970s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [12]. In the 1980s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [13]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [14].

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